

VIOLIN I.

Violin I score for Quintet No. 1 in F, measures 1-16. The score is written in treble clef with a key signature of one flat (B-flat). The tempo and dynamics are as follows:

- Measures 1-4: *p* (piano), *f* (forte).
- Measures 5-8: *p* (piano).
- Measures 9-12: *dim.* (diminuendo), *pp* (pianissimo), *poco a poco animando* (gradually increasing tempo).
- Measures 13-16: *p* (piano), *cresc. poco a poco* (gradually increasing).
- Measures 17-20: *cresc. sempre* (gradually increasing).
- Measures 21-24: *Andante.* (Andante), *ff* (fortissimo).
- Measures 25-28: *Più mosso.* (Più mosso), *cresc.* (crescendo).
- Measures 29-32: *ff* (fortissimo).
- Measures 33-36: *ff* (fortissimo).
- Measures 37-40: *ff* (fortissimo).
- Measures 41-44: *ff* (fortissimo).
- Measures 45-48: *ff* (fortissimo).
- Measures 49-52: *ff* (fortissimo).
- Measures 53-56: *ff* (fortissimo).
- Measures 57-60: *ff* (fortissimo).
- Measures 61-64: *ff* (fortissimo).
- Measures 65-68: *ff* (fortissimo).
- Measures 69-72: *ff* (fortissimo).
- Measures 73-76: *ff* (fortissimo).
- Measures 77-80: *ff* (fortissimo).
- Measures 81-84: *ff* (fortissimo).
- Measures 85-88: *ff* (fortissimo).
- Measures 89-92: *ff* (fortissimo).
- Measures 93-96: *ff* (fortissimo).
- Measures 97-100: *ff* (fortissimo).

QUINTET N^o 1 in F.

VIOLIN I.

I.

C. V. Stanford. Op. 85.

Violin I score for Quintet No. 1 in F, measures 1-16. The score is written in treble clef with a key signature of one flat (B-flat). The tempo and dynamics are as follows:

- Measures 1-4: *Allegro.* (Allegro), *f* (forte).
- Measures 5-8: *f* (forte).
- Measures 9-12: *f* (forte).
- Measures 13-16: *f* (forte).
- Measures 17-20: *f* (forte).
- Measures 21-24: *f* (forte).
- Measures 25-28: *f* (forte).
- Measures 29-32: *f* (forte).
- Measures 33-36: *f* (forte).
- Measures 37-40: *f* (forte).
- Measures 41-44: *f* (forte).
- Measures 45-48: *f* (forte).
- Measures 49-52: *f* (forte).
- Measures 53-56: *f* (forte).
- Measures 57-60: *f* (forte).
- Measures 61-64: *f* (forte).
- Measures 65-68: *f* (forte).
- Measures 69-72: *f* (forte).
- Measures 73-76: *f* (forte).
- Measures 77-80: *f* (forte).
- Measures 81-84: *f* (forte).
- Measures 85-88: *f* (forte).
- Measures 89-92: *f* (forte).
- Measures 93-96: *f* (forte).
- Measures 97-100: *f* (forte).

VIOLIN I.

mp

C p

ppp poco slentando

2 18 a tempo

Viola. E mp

f dim. p

mf

p

pp cresc. f

2 1

G ff 3 3

3 pizz. mf dim.

1 arco mp

H 2 mf

VIOLIN I.

K b

pp

tr

cresc. poco a poco

p

f

1 G.P. p

2 p

M pp

tr tr

N 1

Violin I score for page 10, measures 1-16. The music is in 4/4 time and B-flat major. It features a variety of melodic lines with dynamic markings including *p*, *mf*, *cresc.*, *pp*, *f*, and *mp*. Measure 10 includes a first ending bracket labeled 'H' with a '2' above it. Measure 14 includes a first ending bracket labeled 'J' with a 'p' below it. Measure 16 includes a first ending bracket labeled '4' with a 'pp' below it.

Violin I score for page 11, measures 17-32. The music continues in 4/4 time and B-flat major. It includes dynamic markings such as *pizz.*, *poco sostenuto*, *pp*, *dim.*, *arco*, *pp a tempo*, *p*, *cresc.*, *ff*, *dim.*, *f*, *mp*, and *pp*. Measure 17 includes a first ending bracket labeled 'K' with a '2.' above it. Measure 21 includes a first ending bracket labeled 'L' with a '1' above it. Measure 25 includes a first ending bracket labeled 'M' with a '2' above it. Measure 30 includes a first ending bracket labeled '1' with a 'tr' above it. Measure 32 includes a first ending bracket labeled '6' with a 'tr' above it.

VIOLIN I.

Tempo I. Andante.

4 senza sordino Cello. f quasi recit.

pp

f

dim. tranquillando

1 Allegro. 15

Viola.

F

Violin II. f animato

cresc. f

G 2

VIOLIN I.

Allegro.

Viola.

p *sf* *p stacc.*

Tempo I.

cresc. *f* *p* *con sordino subito*

Allegro.

poco rall. *pp*

trm

D

pp

VIOLIN I.

II.

Andante.

p *mf*

pizz. *p*

A *arco* *p tranquillo*

poco sostenuto

più animato *1* *2* *1* **B**

f *p*

f

mf largamente

f *dim.* *3*

D *tranquillo*

pp

p

cresc.

f

dim.

p *tranquillo*

mf

dim.

più tranquillo

p

pp

Allegretto.

p

cresc. mf

dim.

p

cresc.

f

dim.

p

pp

mf

f

p

pp

dim.

pp

dim.

f

p

p

4

VIOLIN II.

mp
cresc. poco a poco
Andante.
ff
Più mosso.
mf
cresc.
ff

QUINTET N° 1. in F.

VIOLIN II.

I.

C. V. STANFORD. Op. 85.

Allegro.

f
tr
3
ff
2
f
dim.
p
mf
cresc.
sf
A
V
V
V
mf
cresc.
f
con fuoco
sf
sf
sf
sf
mf
2
p
6

C *pp* *dim.* *pp poco slentando*
 D *a tempo p*
 1 1 4 *p*
trm *f*
 F 2 *dim.* *mf*
 1 *p* *pp*
cresc. *f*
 2 *sf* *ff*
 3 *dim.*
 pizz. 1 arco 3 *mf*
 H *dim.*
 poco sostenuto *pp*

cresc. poco a poco
f
 1 *G.P.* *p*
 M *pp* 1 *p*
 N *mf* *cresc.*
 1 *f* *p* *dim.*
 O 1 *poco a poco animando*

VIOLIN II.

This page of musical notation is for a string quartet, featuring ten staves of music in G major. The notation includes various dynamics (p, pp, f, cresc., dim., pizz., arco), articulation (accents, slurs), and performance instructions (H, J, K). The music is in 4/4 time and consists of continuous eighth and sixteenth note patterns.

VIOLIN II.

The image displays a musical score for 'The Swan' by Camille Saint-Saëns, consisting of ten staves of music. The score is written in G major (one sharp) and 3/4 time. The first staff begins with a 'pizz.' (pizzicato) marking and a 'pp a tempo' dynamic. The second staff includes a 'J' (jingle) marking and a 'mf' (mezzo-forte) dynamic. The third staff features a 'cresc.' (crescendo) marking and a 'ff' (fortissimo) dynamic. The fourth staff has a 'K' (kiss) marking and a 'cresc.' marking. The fifth staff includes a 'dim.' (diminuendo) marking and a 'f' (forte) dynamic. The sixth staff has an 'L' (lull) marking and a 'mp' (mezzo-piano) dynamic. The seventh staff includes a 'mf' (mezzo-forte) dynamic and a 'f' (forte) dynamic. The eighth staff has a 'p' (piano) dynamic and a 'pp' (pianissimo) dynamic. The ninth staff includes a 'M' (murmur) marking and a 'mf' (mezzo-forte) dynamic. The tenth staff has a 'N' (noise) marking and a 'p' (piano) dynamic. The score is characterized by its flowing, lyrical melody and the use of various dynamics and articulations to create a sense of movement and atmosphere.

VIOLIN II.

2

p

p

pp

pp

1

P

p animando cresc. poco a poco

f

ff

VIOLIN II.

Allegro.

2

mp

cresc.

f animato

pizz. arco

mf

cresc. *f*

fp

G

1

cresc. *f*

VIOLIN II.

Allegro.

p stacc. *sf* *p*

cresc.

Tempo I.

subito con sordino pp poco rall.

Allegro

pizz.

arco

pp

pizz.

Tempo I.

pp *senza sordino* *Cello.*

Andante.

fp *sf* *mp* *f*

pp *f*

VIOLIN II.

II.

Andante.

p *mf*

pizz.

p

Arco

tranquillo

p

più animato

f *p*

f *f*

f

mf largamente

f

pp *tranquillo*

Musical score for Violin II, page 6. The score consists of ten staves of music. The key signature has one flat (B-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *cresc.*, *f*, *pizz.*, *arco*, *p*, *mf*, *dim.*, and *pp*. A section marked **F** begins on the seventh staff, and a section marked **E** is on the fourth staff. The tempo/mood is indicated as *più tranquillo*.

III.

Musical score for Violin II, page 7. The score consists of ten staves of music. The key signature has one flat (B-flat). The tempo is marked *Allegretto.* with a first ending bracket. The music includes various rhythmic patterns and rests. Dynamic markings include *p*, *mf*, *dim.*, *f*, *pp*, and *cresc.*. Sections marked **A** and **B** are present. The score ends with a 3/4 time signature and a *Viola.* marking.

VIOLA I.

pizz. 2 1 *arco.* N

mf *p* *cresc.* *dim.*

f *p* *pp* poco a poco animando *mp*

p *P* *cresc. poco a poco*

Andante. *Più mosso.*

ff *sf* *mf* *cresc.* *ff*

QUINTET N° 1. in F.

VIOLA I.

I.

C. V. Stanford. Op. 85.

Allegro.

ff *f* *f* *dim.* *cresc.*

sf *mp* *f* *con fuoco* *sf*

ff *sf* *sf* *p*

3

[illegible]

VIOLA I.

dim. *pp*

pizz. *arco.*

pizz. *arco* *sf* *p*

pizz. *arco.* *sf* *cresc. poco a poco*

L *f*

1 *G.P.* *p*

M *pp* 3 2 3/4

p
cresc. *f*
H *p*
pp *cresc.* *f*
f
pizz.
arco. *f*
J *mf*
dim.

mf
poco sostenuto *dim.*
J *pp a tempo*
cresc.
cresc.
K *ff*
dim. *f*
L *mf*
1

8

Allegro.

VIOLA I.

p staccato

sf p

1

C

1

fp

cresc. f

Tempo I

poco rall.

subito con sordino

Allegro. pp

pizz. arco.

D

pp

1

pp

pizz. arco.

1

pp

Tempo I

Andante.

senza sordino mf cresc. fp sf mp

1

3

II.

Andante.

4

mp

A

tratt. p

pizz.

1

più animato f

B

f

C

mf largamente

D

pizz. pp

1

pp

2

pp

3

pp

VIOLA I.

E arco
 mf cresc.
 pizz
 dim.
 arco
 tranquillo
 F
 mf
 dim.
 piu tranquillo p
 pp

VIOLA I.

III.

Allegretto. 3
 p
 p
 mf
 p
 cresc. mf dim. p
 A
 cresc. f dim. p
 pp
 f p pp
 B
 dim. pp
 1
 mf
 f pp
 1
 p

VIOLA II.

mf *p* *tr* *P* 1 *cresc. poco a poco* *Andante.* *ff* *sf* *Più mosso.* *mf* *cresc.* *sf* *ff*

QUINTET N^o 1 in F.

VIOLA II.

I.

C. V. Stanford. Op. 85.

Allegro. *f* *ff* *sf* *f* *dim.* *p* *mf* *cresc.* *sf* *A* *mp* *B* *con fuoco* *f* *sf* *sf* *sf* *sf* *p* *C* *p* *D* *dim.* *ppp* *poco slentando*

a tempo
p
f
dim.
p
pp
cresc.
f
G
sf
dim.
ff
pizz.
dim.
arco
p

pizz. *arco* *pizz.*
sf
arco
sf
cresc. poco a poco
L
f
1
G.P. *p*
M
pp
N
cresc. *f*
dim.
pp
dim.
poco a poco animando

VIOLA II.

mf

1

cresc.

f

p

H

pp

cresc.

f

f

p

f

J

1

mf

p

pp

K

pp

VIOLA II.

H

pp

poco sostenuto

a tempo

J

cresc.

f

cresc.

K

ff

cresc.

dim.

L

mp

cresc.

1

VIOLA II.

8

VIOLA II.

1

sfp

cresc.

f

Tempo I.

pp *poco rall.*

con sordino subito

Allegro.

pp

pizz.

arco

D

pp

1

1

1

pizz.

arco.

pp

senza sordino

Tempo I.

Andante.

cresc.

fp

sfp

mf

fp

Cello.

II.

Andante.

Violin I.

4 pizz.

p

A arco

p *tranquillo*

pizz.

arco più animato

B

f

C

largamente

mf

dim.

D

p

tranquillo

pp

pizz.
pp
 arco
 cresc.
f
 dim.
 pizz.
 arco
p tranquillo
 F
mf
 più tranquillo
 dim.
p
pp

III.

Allegretto.
 6
 Violin.
p
mf
 3
 2
 cresc.
p
 A
 cresc.
f
 dim.
p
pp
 B
mf
 dim.
 dim.
pp
 1
p pizz.
 arco
 2
 1
 2
 Allegro.
p
 slacc.
f
 1
 1

VIOLONCELLO.

mp *pizz.* *f*

N *arco* *p* *tr* *cresc.* *f*

sf *dim.*

mp poco a poco animando

P *2* *cresc. poco a poco*

Andante. *ff* *sf* *Più mosso* *mf* *cresc.*

cresc. *ff*

QUINTET N° 1. in F.

VIOLONCELLO.

I.

C. V. Stanford. Op. 85.

Allegro.

f *ff* *sf*

1 *p* *mf* *cresc.*

A *sf* *mf*

p

cresc. *mf*

B *1* *pizz.* *p*

f con fuoco *sf* *sf* *sf* *sf*

3

arco

C

pp

D

dim.

ppp

poco slentando

pizz.

a tempo

E

f

F

mf

dim.

pizz.

p

arco

p

pp

mp

cresc.

f

stacc.

G

sf

ff

dim.

pizz.

p

pp

K

pp

pizz.

sfpp

arco

mf

cresc.

L

f

pp

G. P.

p

M

2

Violoncello score page 0, measures 1-12. The music is in 3/4 time, key of B-flat major. It features various articulations and dynamics including *cresc.*, *f*, *p*, *tr*, *H*, *pizz.*, *arco*, *J*, and *dim.*.

Violoncello score page 3, measures 13-24. The music continues in 3/4 time, key of B-flat major. It includes articulations and dynamics such as *arco*, *pizz.*, *H*, *pp*, *poco sostenuto*, *a tempo*, *cresc.*, *f*, *ff*, *dim.*, *mf*, *mp*, and *p*. Measure numbers 1, 2, 3, 4, 5, and 6 are indicated above the staves.

pp

pizz.

arco

N

mf

dim.

p

pp

P

p animando cresc. poco

a poco

f

ff

pizz.

Tempo I

arco

Andante.

f

mf

f

mf

f

mf

dim.

Allegro.

10

mf

pizz.

p

pp

cresc.

F

f animato

pizz.

arco

1

f

mf

cresc.

f

G

3

2

VIOLONCELLO.

Allegro.
arco
p

p stacc.

1 1

pizz. arco
sfp

1

Tempo I
pizz.
p

poco rall.

Allegro.
arco

pizz. arco

D 1 1

pp *pp*

pizz. arco
pp

2

pp

VIOLONCELLO.

5

II.

Andante.

4 pizz.
p

A arco
p tranquillo *mp dolce*

pizz.

arco
p più animato

p

B

f

C largamente
mf

1

f

VIOLONCELLO.

Violoncello score page 3. The page contains ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It features a melodic line with a first ending bracket and a dynamic marking of *mp*. The second staff continues the melody with a first ending bracket and a dynamic marking of *pp*. The third staff is a block of chords. The fourth staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature, featuring a melodic line with a first ending bracket and a dynamic marking of *cresc.*. The fifth staff continues the melody with a dynamic marking of *f*. The sixth staff features a melodic line with a dynamic marking of *dim.* and a first ending bracket. The seventh staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature, featuring a melodic line with a dynamic marking of *p* and a first ending bracket. The eighth staff continues the melody with a dynamic marking of *dolce*. The ninth staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature, featuring a melodic line with a dynamic marking of *mf*. The tenth staff continues the melody with a dynamic marking of *dim.* and a first ending bracket.

VIOLONCELLO

III.

Violoncello score page 7. The page contains ten staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a melodic line with a first ending bracket and a dynamic marking of *mf*. The second staff continues the melody with a dynamic marking of *p* and a first ending bracket. The third staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature, featuring a melodic line with a dynamic marking of *cresc.* and a first ending bracket. The fourth staff continues the melody with a dynamic marking of *mf dim.*. The fifth staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature, featuring a melodic line with a dynamic marking of *f* and a first ending bracket. The sixth staff continues the melody with a dynamic marking of *dim.* and a first ending bracket. The seventh staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature, featuring a melodic line with a dynamic marking of *p* and a first ending bracket. The eighth staff continues the melody with a dynamic marking of *pp* and a first ending bracket. The ninth staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature, featuring a melodic line with a dynamic marking of *mf* and a first ending bracket. The tenth staff continues the melody with a dynamic marking of *pp* and a first ending bracket.

Sir Charles Villiers Stanford (1852 - 1924) was the most influential teacher and, after Elgar, arguably the most respected British composer of his generation. His choral works are still regularly performed but his chamber music is unjustly neglected.

MERTON MUSIC

STANFORD

STRING QUINTET in F
(Two Violas)
Op.85

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